

the journal of
college radio

February, 1979

Vol. 16, No. 3

MAILED
JAN 27 1979



IBS National Convention

MARCH
16, 17, 18
1979

SHOREHAM AMERICANA HOTEL

WASHINGTON, D.C.

In This Issue:

- ***IBS National Convention: Number 40***
- ***Carnegie Commission Report***
- ***FCC Rule Changes Summary***
- ***Controversial Issues Programming***
- ***Choosing a Console***
- ***Fund Raising With "Live" Music***

PROFESSIONAL

Wherever you look at Ohio University's Broadcast Facilities, you will find Stanton!



When we heard about WOUB-FM, the Ohio University Station in Athens, Ohio, we learned that it was staffed, and operated by about 100 students with a core staff of 10 professionals. And it turned out to be a bright star as a Public Broadcasting Station.

We found out that they used the 681 Triple-E for Disc-to-tape transfer in their Stereo Control Room.

We found out that they used the Stanton 500A for Disc-to-air, and the 500AA for production purposes, and the 500AL in the music library. On top of that, this broadcast complex employs the 500AL for teaching students in their academic facility. Then we learned that they use Stanton exclusively at their TV station. And finally, we found that they have an all-campus network Radio Station and this facility uses Stanton exclusively, too.

OHIO U. . . . WE SALUTE YOU!

Whether your usage involves recording, broadcasting or home entertainment, your choice should be the choice of the Professionals (or the Professionals of the future) . . . the Stanton Cartridge.

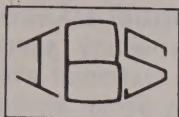
For further information write to: Stanton Magnetics, Terminal Drive, Plainview, N.Y. 11803.

© STANTON 1978

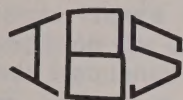


STANTON!

The choice of the professionals™



the journal of
college radio



February, 1979
Vol. 16, No. 3

Editors
JEFF TELLIS
RICK ASKOFF

Published by the
Intercollegiate Broadcasting
System, Inc.

Board of Directors

DR. GEORGE ABRAHAM
KAREN B. ANDERSON
RICK ASKOFF
HERBERT B. BARLOW, JR.
DAVID W. BORST
PAUL BROWN
JIM CAMERON
ROD COLLINS
DICK GELGAUDA
DON GRANT
FRITZ KASS, JR.
NORM PRUSSLIN

Sales Office
Journal of College Radio
Box 592
Vails Gate, N.Y.
12584

IBS, Inc.
President
JEFF TELLIS

in this issue:

IBS National Convention: Number 40	2-3
Carnegie Commission Report	4-7
Making a Difference — Today	8-9
Controversial Issues Programming	10-11
Choosing A Console	12-14
FCC Rule Changes Summary	15-17
Fund Raising with "Live" Music	18-19
JCR Free Classifieds	20

The JOURNAL OF COLLEGE RADIO is published 5 times per year [February, March, April, October, November] by the Intercollegiate Broadcasting System, Inc. [a non-profit organization]. Editorial, publishing and sales offices are located at 339 Windsor Highway, Newburgh, N.Y. 12550. Address all correspondence to The JOURNAL OF COLLEGE RADIO, Box 592, Vails Gate, N.Y. 12584.

The JOURNAL OF COLLEGE RADIO was founded in 1941 by the Intercollegiate Broadcasting System, Inc., using the title IBS Bulletin. The name was changed in 1955 to IBS Newsletter. In 1964 it became College Radio and in 1969, The Journal of College Radio.

Annual subscription price is \$5.00. Single copy price available on request. Outside the U.S.A. add \$1.00 per year for postage.

Send subscription order and changes of address to Circulation, The Journal of College Radio, Box 592, Vails Gate, N.Y. 12584. On changes please include both old and new address plus address label from back of Journal if possible.

Application to mail at second-class postage rates is pending at Newburgh, N.Y. 12550.

The IBS Convention: Number 40

by Rick Askoff
Convention Chairman

The 1979 IBS National Convention marks the 40th anniversary of the Intercollegiate Broadcasting System, Inc. During this time, literally hundreds and hundreds of student operated stations were created all over the world, (where governments allow them, at least), each having their own ups-and-downs that are paralleled by the growth history of IBS itself. In 1979, there are now about 700 member stations of IBS, and they are sending an expected total of 1,000 of their staff members to Washington to participate in the IBS Convention this month. A far cry from the five (count 'em, **five**) college stations of 1940, who gathered in February of that year at Brown University to form IBS. We think it somewhat remarkable that two of the founding members of IBS, Dr. George Abraham and David W. Borst, are still with the Board of Directors of IBS. George, who lives in Washington, will be attending the convention, and Dave sends his regrets at missing this one, the first such lapse in many years.

It's part of the nature of student operated stations to find historical information, such as the above, somewhat uninteresting. Those 40 years at a commercial station might have seen four or five managers come and go, while a typical student station would have probably lived through exactly 40 complete management changes, one per year. A "generation" lasts two semesters in college radio, perhaps four at most, and talking about the 1940's is like a reference to great grandparents . . . 38 times back. Not hard to figure out why today's college broadcasters find it difficult to relate to the beginnings of the "industry." Rather than the somewhat primitive survival problems faced by these broadcast pioneers, we've got

our hands full with more complex issues, including a growing labyrinth of ever-changing FCC regulations. The novelty of just being on-the-air is no longer enough. Now, the concern centers around what we're doing there.

We are gathering in Washington to integrate student station operators-Managers, Engineers, Program Directors, Music Directors, Program Personnel and Business Managers — with the following elements of the radio broadcasting industry: the staff of the FCC, professional broadcasters from the Washington, D.C. area (many of whom started out at college stations), record company representatives, equipment manufacturers, and other broadcasting related groups.

We'll have sessions on the new FCC rule changes for non-commercial FM's, meetings on career planning, News, Programming, Engineering, the Carnegie Commission, Copyright, Station Management, and just about everything else of interest to student broadcasters. The problem is, how do delegates sort it all out? Once you travel all the long miles to Washington, how do you make sure that you obtain maximum benefit for your expense and trouble?

A quick glance at the program will tell you that there is a lot packed into the convention weekend, perhaps too much. At any one time, up to 14 or more sessions and events can be going on simultaneously, and it's obviously impossible for one person or even one station to cover everything. The best thing to do about this problem is to get together with your group of delegates and **plan out in advance** what you are going to do. Assign specific sessions to people,

and meet with them several times, at pre-arranged times and places, to compare notes and update plans. You are bound to have additional questions on some topics, so be sure to identify potential resource people (speakers listed on the program, IBS people, etc.) that you can contact after sessions or after the convention. Don't waste time! There's very little of it to go around.

Some specific things to look for: In the registration / exhibit / Information Booth area (the Blue Room) you'll find the "heart" of the convention. We'll have it open nearly all of the time, and there will be exhibitor displays, late breaking news, and display tables and bulletin boards for **your** use. Bring your station promo stuff and notices and post them freely . . . and look at others. Check out the exhibits while you're there, and consult with the IBS staff if you have a problem.

While you are attending sessions, we strongly urge that you make an effort to draw upon the real gold mine of the IBS convention . . . your fellow delegates from other stations. If you can get past whatever feelings of rivalry and/or shyness that sometimes happen betwixt us, you'll find that they are probably much like you, and share the same problems as you do. Perhaps they have other solutions than the ones you've thought of. These might be better or worse solutions, but if they are different, they deserve careful listening and consideration. Good ideas rarely fall into your lap; you've got to pay attention and do some looking for them. Unless you listen to **other** station's ideas, mix with **more** people than just the group you came with, and aggressively seek out new things, you'll go home not much better off

than when you left.

PROGRAM HIGHLIGHTS

While you're the best judge of what's important in the schedule of sessions (since you know what your station's problems and priorities are), some rare opportunities will be occurring at the IBS Convention. On Friday afternoon, about 14 members of the FCC staff will be visiting with us, and they will be first introducing themselves at a large session and then splitting up into smaller sessions on various topics. There's a Facilities Changes workshop (for questions on power and frequency changes, procedures, etc.), a Renewals workshop, a session called "Complaints & Compliance or Can You Do This On-The-Air?", and a special session on Docket 20735 (10 watt rule changes, minimum hours and share-time rules). Also, we'll have a meeting about the changes in the operator license rules that have taken place. All of this happens on Friday afternoon. In case you miss one or more sessions, you can attend a recap session on 10-watt changes Friday evening, there will be two FCC question and answer periods on Saturday to answer any remaining questions, and an afternoon session on power increases and frequency changes.

Seniors who are starting the job search process should take in the careers panel going on Friday night. In

addition to this panel discussion, there will be several other career oriented sessions at other times during the convention.

Record companies play an important part in this year's program. Peter Gordon of "Thirsty Ear" will host a small discussion panel on Saturday morning called "Advanced Record Company Relations: Life Beyond the Playlist," and the afternoon sessions (at 3:00 on Saturday) get started with not one or two, but **three** record company panels. This year, we're trying something new: rather than have one big, unruly panel of thirteen or so record company reps, we've split them up into three unruly groups. Each session goes for 45 minutes, at which time a bell will ring (if we can find a bell) and anyone who wishes to do so may change rooms to one of the other two panels. The process will repeat at the next 45 minute interval, so you have a chance to spend time in each session. You will, in other words, have the opportunity to attend a session with every record company rep, so please try to avoid shifting between sessions except at the announced time. This will cut down on disruption at the sessions.

THE HOSPITALITY SUITES

This year, as in other years, many record companies and exhibitors will be opening hospitality suites and hosting special events for your entertainment. Quite a bit of money is

spent by the companies, and their people put in extra long hours in order to talk to you. With this in mind, please try to put yourself in their shoes while making the rounds during the evenings of the convention. Much of what the industry thinks about college radio is determined by what happens here, and your station could be affected adversely by the few among us who act inconsiderately. By going to the suites, introducing yourself to the representatives and talking for a bit, you can help your station. Walking into suites, clamoring for freebies and walking out again will get you nowhere. Rip-offs and vandalism cause direct reduction in promotion budgets, and this translates as reduced service, and less record company involvement in college radio.

All of us at IBS hope that this is a great convention for you. We start work on plans at least a full year before the actual convention, so if you have ideas or complaints about what we've put together, now is the time to make them known to us for next year. The IBS office is in the Press Room, and you'll find many of the IBS staff people at sessions, and in the Exhibit area in the Blue Room. Please feel free to ask questions or to make your views known. It would be pointless to hold a convention if it didn't do anyone any good, so, good or bad, please be sure to tell us what you think.

FCC DOCKET 20735...

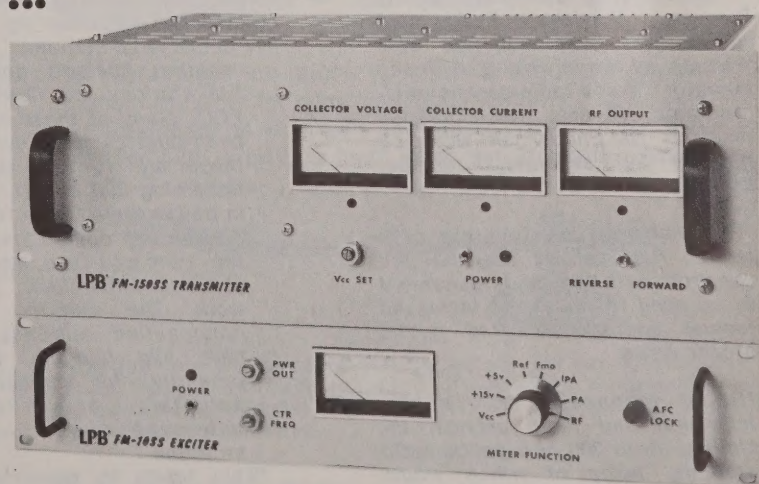
Are you prepared to go Class A?

With LPB's FM-150SS 150 Watt FM transmitter you can be. NOW! It's the only FM transmitter designed specifically for the 100 Watt ERP Class A Educational Broadcaster.

Don't take chances with your frequency... your schedule... your station. Call LPB or your consultant now. Ask about the matching FM-10SS Exciter while you're at it.

LPB®

LPB Inc.
28 Bacton Hill Road, Frazer, PA 19355 (215) 644-1123



Highlights Of The Carnegie II Report

by Jeff Tellis
President, IBS

In June, 1977, the Carnegie Commission on the Future of Public Broadcasting, (Carnegie II), was formed to study the history and the current state of the public broadcasting system, and to make recommendations to aid its future development. Their efforts have resulted in a recently-published 400-page report, A Public Trust.

It is not within the scope of JCR to reprint all of the conclusions and recommendations of Carnegie II. Their complete report has, in fact, been published in paperback form by Bantam Books, making it relatively easy to get a copy for yourself from a bookstore. However, we think it appropriate to review some of the major findings and recommendations as they relate specifically to radio, quoting the report's own words for the most part.

Among Carnegie II's key recommendations:

**Establishment of a new private, non-profit Public Telecommunications Trust to be the principal leadership, planning, and evaluation agency in public broadcasting. The Trust would replace the Corporation for Public Broadcasting and would be governed by a nine-member Board of Trustees named by the President under a special appointment process.*

**Creation of a semi-autonomous Program Services Endowment within the Trust with the sole mission of underwriting a broad range of TV and radio productions, programs services, and related research. The Endowment would be governed by a separate 15 member board appointed by the Trust.*

**Establishment by Congress of a fee on the licensed users of the spectrum with the funds generated to be used to offset the increased federal appropriations to public broadcasting.*

**Rapid expansion of public television and radio service, including up to 300 new public radio stations, many of which would presumably be controlled by minorities.*

Chapter VI of the report is specifically about public radio. Carnegie II defines "public radio" as those stations who have

qualified for CPB support. Noncommercial radio is a more inclusive term, which applies both to CPB-qualified public radio stations and all other licensed non-commercial stations.

In detailing the history of non-commercial radio, emphasis is placed upon the key role of educational institutions, who then as now, constitute the majority of licensees. This is not necessarily viewed in a totally positive way since such school or college-licensed stations were seen as offering services which "catered to rather narrow interests." In fact, when a CPB/Ford Foundation study was conducted in 1969,

"...the report described a weak and unimpressive noncommercial radio system. Most stations operated on less than \$10,000 per year with signals of only 10 watts of power. Most stations, in fact, were off the air most of the time. Almost all were serving some institutional function, such as student training or in-class instruction, rather than providing general programming for the public."

It was out of this study that CPB developed "grant criteria designed to create a core of well-financed, professional stations upon which a national system could be built."

Though the CPB/Ford Foundation study was conducted some ten years ago, the somewhat negative characterization of student-operated stations still remains in force. As Carnegie II describes non-commercial broadcasting, in addition to 217 public radio stations,

"another 800-odd noncommercial FM stations are licensed by the FCC. Many of these stations have been built since 1970. Some 500 of these are 10-watt stations. The remaining 300 stations vary widely in power, from 100 to 100,000 watts. Service and operations vary widely, too, from part-time, amateur efforts to round-the-clock professional work. The majority of the 800 nonqualified stations, however, have low budgets and operate primarily for student training, activities akin to student newspapers and in-class instruction."

This tends to presume that student stations are not interested in providing community service, at least as their prime objective, a conclusion with which we are not in total agreement, although we admit that this is sadly the case at some

stations. While training as the primary purpose was indeed valid some years ago, the situation has changed as spectrum space has become more crowded, and open frequencies have become more scarce. IBS believes that an increasing number of student stations have already recognized this and have changed their programming and operations accordingly, turning their efforts outward to serve their communities.

Another area coming in for apparent criticism in the current public radio system is the lack of diversity, in both programming, and in type of licensee.

"About 40% of the public stations program classical music, while most of the others include classical music programming with their other cultural offerings. The majority of CPB-qualified stations, 127 in all, or 64%, are licensed to institutions of higher education. Radio grew up as an adjunct of the educational system. This reflects the institutional dominance of educational radio's early development, which has been perpetuated..."

"The effect of this history is a public radio system that does not reflect the pluralism that is such a highly valued characteristic of American society. Our communications policies, in particular, have emphasized diversity of ownership and programming as a means of assuring broader participation in the life of the nation. Diversity is not completely served by classical music or university licensees alone, no matter how laudable either may be."

Carnegie II comes up with a series of recommendations for public radio to realize its potential as they see it. These recommendations fall into two basic areas, change in the funding structure, with an increased level of funding; and expansion of the existing public radio system to 450 to 500 stations.

In funding, Carnegie II recommends "that federal funds that go to public radio stations on a direct matching formula be used for two purposes: improvement of local service and operations, and the financing by station consortiums of more-than-local programming."

More responsibilities would be placed on the stations themselves for fund-raising
JOURNAL OF COLLEGE RADIO, VOL. 16, NO. 3

Audio-Technica rewrites the book on professional phono cartridges.

Introducing The Professionals

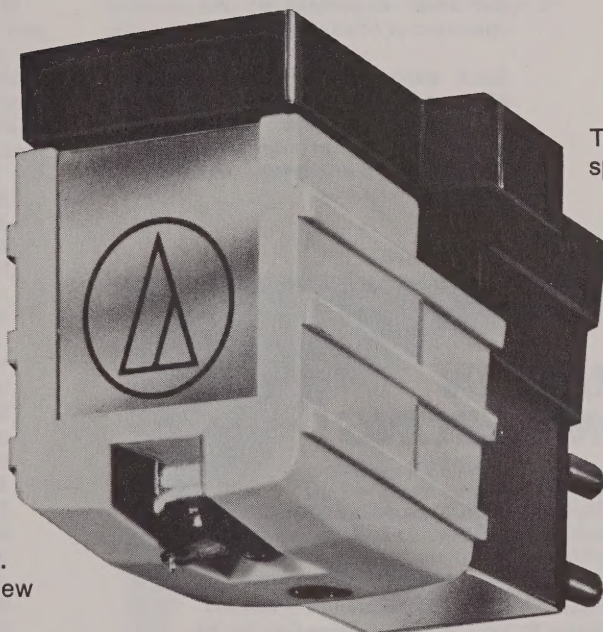
The new Audio-Technica ATP Series Dual Magnet™ Stereo Phono Cartridges

What do you really need from a professional phono cartridge? Impeccable quality. Reliability. Uniformity. And reasonable cost. The goals we've met with the new ATP Series cartridges.

The new ATP Series are flat, smooth, low distortion performers that will do your station, studio, disco, library, or commercial installation proud. They are also very tough... the next best thing to "bullet proof". Because we know that "needle drop" isn't just a way to pay for music or SFX. It's a fact of life!

Both ATP cartridges and styli are *uniformly* excellent. When you at last need to replace a stylus, you always get "like new" performance again, and again, and again.

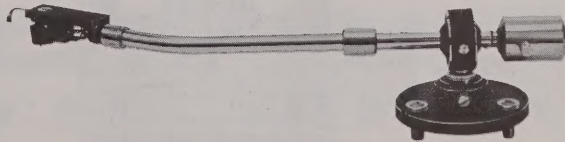
Don't confuse the ATP Series with other "professional" cartridges that are merely modified home units. ATP units don't have to be treated with kid gloves. And yet we haven't sacrificed tracking ability to make them rugged.



The all-new ATP cartridges were specially developed for the working environment. Three models provide a choice of either spherical or elliptical styli. Each cartridge is hand-tuned for optimum performance, with stereo channels matched within 1.5 dB to eliminate balance problems.

All ATP cartridges feature tapered cantilever tubes that combine high strength with minimum moving mass. There's no problem with back cueing, and the brightly colored cantilever tip is readily visible so that you can spot an LP cut quickly and accurately.

ATP cartridges are priced from \$30.00 suggested professional net. Write for complete specifications. Try the ATP Professionals on your own turntables. We know you'll be pleased with what you hear. From the thoughtful pros at Audio-Technica.



Upgrade your entire record-playing system with new ATP tone arms. Rugged and precise, like ATP cartridges. Professional in every respect. Model ATP-12T or ATP-16T just \$125.00 suggested professional net.



audio-technica®
INNOVATION □ PRECISION □ INTEGRITY

AUDIO-TECHNICA U.S., INC., Dept. 29CO, 33 Shiawassee Avenue, Fairlawn, Ohio 44313 • In Canada: Superior Electronics, Inc.

locally, and NPR would become station-funded instead of receiving lump sum funds from CPB or its replacement, the Public Telecommunications Trust.

In discussing the expansion of the public radio system, licensee diversity is among the stated objectives. Carnegie II, recognizing the predominance of educational institutional licensees, encourages in particular minority and women's groups, and stations that are community-owned, listener-supported and presumably more responsive to their local listening publics.

Their methods for expansion include "regulatory reform activities and a radio development program that will assist in upgrading existing stations, activating new stations, and the purchase of existing commercial or underutilized non-commercial stations."

Of these,

"the single most fruitful course of action involves regulatory reform. Recent FCC actions require 10-watt stations to increase their power or move, when necessary, to make room for new or upgraded higher-powered stations. This reform will help to provide spectrum space for activating stations and increasing the power of others, but will be inadequate for full expansion of the system. Other provisions, mandating minimum operating schedules and requiring that underutilized frequencies be shared,

are positive steps. In addition, we are encouraged that the FCC has again taken up the question of a table of allocations for the non-commercial FM band. We hope the matter will be resolved swiftly."

"... We believe that the FCC must take further steps to ensure public radio growth. The pressing demands for spectrum space require priorities for the non-commercial service. Distinctions should be made between licensees that operate their stations for the primary mission of service to the public and those for which public service is incidental to more restricted goals, i.e., student training. As noted above, the FCC now treats 10-watt stations on a secondary, space-available basis. We believe there may be other objective standards that can guide an expanded primary/secondary regulatory scheme. Similarly, the FCC's new minimum-hours standards should be but a first step in establishing a threshold performance expected of all non-commercial licensees.

Such action would have a dual effect on licensees receiving only secondary protection. They would feel pressure to upgrade their operations sufficiently to make

broadcasting to the public their primary responsibility. These stations will be able to take advantage of development assistance programs sponsored by the Trust and should then become active members of the public radio system.

On the other hand, some stations may not wish to make this transition. In this case, when a full-service licensee wishes to make service available, either by the establishment of a new station, or by increasing power of an existing station, the original station should be required to make room."

It does not take a weatherman to see which way this wind is blowing. Some serious thought and consideration must be given to the future at every FCC-licensed student-operated station, not just at the 10-watt stations whose alternatives have recently become clearly defined, but also at higher-powered stations, whose programming purposes and on-air schedule may not coincide with the way Carnegie II sees things.

In discussing their plan for upgrading and activating stations, some pessimism is expressed about the development potential for many existing stations, support for reaffirmed retention of the qualifications criteria for funding but some measure of flexibility is also suggested.

"We estimate that of the approximately 300 noncommercial nonpublic radio stations with more than 10-watts of power, only a third have sufficient power and the financial competence to make further development realistic."

"The present policy of requiring radio stations to meet strict standards in order to qualify for ongoing CPB support has built a core of professional public radio stations for a limited pool of federal funds. We endorse the continuation of the qualification standards since our goal is to increase the number of qualified licensees in public radio. We believe that standards will assist in the completion of a professionally operated, well-financed radio system."

"We do urge the Public Telecommunications Trust to exercise some degree of flexibility in applying qualifications criteria, however."

"Larger grants are necessary for stations in major markets wishing to convert from low-power, student-run operations to major high-power, full service stations operating well above minimum standards. Such grants have been made in recent years and prove to be a successful way to provide public radio for unserved markets."

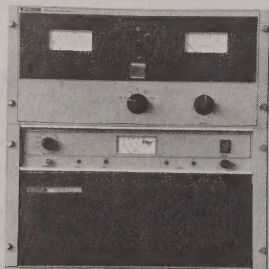
For National Public Radio (NPR), the Carnegie Commission foresees a base of station-supplied funding in contrast to the present arrangement where NPR gets its funding direct from CPB. However, encouragement is given to station con-

MCMARTIN COMES ON STRONG!

100 WATTS STRONG. The McMartin B-9100 amplifier converts your 10-watt FM transmitter into a 100-watt FM transmitter without any loss of performance specifications.

Buy the complete package — the McMartin B-9100T FM transmitter — and you get the B-9100 coupled to the McMartin B-910 FM exciter, legendary for its stability and performance. Full stereo and SCA capability.

The B-9100 and B-9100T are both *completely* solid state and feature dual amplifier stages. If one final amplifier fails, you still stay on the air.



B-9100T

For complete information contact your
McMartin Salesman or write...

McMartin Industries, Inc. • 4500 S. 76th St. • Omaha, NE 68127 • (402) 331-2000 • Telex 484485

sortiums and other alternative methods of program production and distribution as well. And, NPR is urged to provide service to stations other than those meeting the Trust's funding criteria.

"As the system grows, we believe the best policy would be to encourage NPR to broaden its constituency in order to include all noncommercial stations dedicated to full service radio. There is also the prospect that additional station groups — either newly formed or in existence — may represent the interests of the new stations and would therefore receive station funding to perform various national functions."

"Because the Trust will use a wide variety of grant programs to assist in radio development, the qualifications standards should eventually play a less crucial role in determining the character of the public radio system. At present, the standards determine not only the number of stations eligible for CPB operational funding, but eligibility for entry into NPR as well. Consequently, public radio is defined by the qualification standards. Both uses of the qualification standards have served to limit the system's diversity."

"Use of the qualification standards for NPR membership has also excluded some noncommercial radio stations from the benefits of national representation, programming, distribution, and other services. While NPR continues to function as it does today in serving as public radio's principal policy voice and service agency, it should determine the composition of its membership according to criteria other than the compliance standards the Trust establishes for its own purposes. Should NPR, or any such licensee organization, decide to broaden its constituency, use of the qualifications standards will have a more specialized role in the public radio system."

It is perhaps these final three paragraphs that may have the most positive impact on IBS member-stations who have more than 10-watts, and whose primary purpose already is service to their community on a full schedule, but who have been until now excluded from receiving NPR programming services because of the CPB qualification standards.

IBS is in agreement with the primary purpose of licensed stations to serve their local communities. And, we cannot disagree with encouraging stations to maintain full, year-round operating schedules wherever possible. However, we do not feel that full-time paid professionals have a monopoly on the ability to operate a radio station and the role of student and community volunteers can and should be recognized and encouraged to contribute towards both the present diversity of service and the future

core of public broadcasting professionals.

The Carnegie Commission report provides only one perspective for future change, but an influential one that will be given serious consideration by the President, by the Congress, by the FCC and others in positions to decide upon those changes. There will be support and criticism of the Carnegie II recommendations, as indeed we have mixed feelings ourselves.

But, change is going to come in one form or another. The recent and proposed FCC rules changes, the House and Senate re-writes and/or revisions of the Communications Act, and the Carnegie II report all confirm it.

We can sit back and simply wait for change to come. Or, we can take the initiative and help to shape these changes. A good place to start would seem to be by getting hold of a copy of the Carnegie II report, A Public Trust, reading it through, and thinking about what you agree or disagree with and how it will affect your station.

At IBS, we're also going over the report in detail, working up our reactions, formulating some positions, and coming up with some ideas of our own. We'd like your thoughts, too.

at the convention...

Peter Low of the Carnegie II staff will be on hand at the IBS National Convention to discuss the Carnegie Commission Report on the future of Public Broadcasting.

**Sunday morning
March 18, 1979**

**10:00 a.m.
Empire Room**

**Shoreham Americana Hotel
Washington, D.C.**

IBS

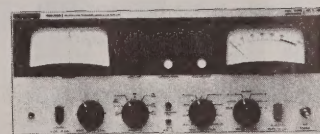
Everything you Need to Know ...

...about your FM signal.

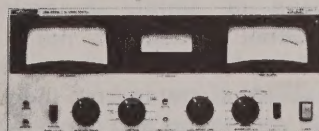
McMartin NEWBREED monitors are the industry standard for accuracy and reliability. All feature an exclusive McMartin internal calibration system for instantaneous calibration at the touch of a button. Other features include modular plug-in construction and remote metering options. **Choose the NEWBREED combination you need.**



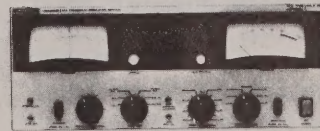
TBM-3500B
FM Modulation Monitor



TBM-3700
FM Frequency/Modulation Monitor



TBM-2200A
Stereo Modulation/Frequency
Monitor designed to be used
in conjunction with the
TBM-3500B or
TBM-3700.



TBM-2000B
SCA Frequency/Modulation
Monitor designed to be used
in conjunction with the
TBM-3500B or
TBM-3700.

McMARTIN

McMartin Industries, Inc. • 4500 S. 76th St. • Omaha, NE 68127 • (402) 331-2000 • Telex 484485

Making A Difference—Today

By Sam Simon
Executive Director
National Citizens
Committee for Broadcasting

"Today's students are tomorrow's leaders." How often have you heard that remark or something to the same effect? Probably dozens of times — at assemblies, at graduation ceremonies or other similar events.

Have you picked up the hidden message yet? There is a hidden message in that statement and you ought to at least be conscious of it. It is addressed to all students, but you as student broadcasters are special, and need to be especially aware of that hidden message. It says — don't worry about today for you are but a student — wait, until tomorrow, then you will be a leader and can make a difference.

The purpose of this piece is to bring home the point that you, as students, can and should make a difference and show leadership today. As student broadcasters, you have a unique opportunity to make a difference in your college and your larger community. You can, by the time you graduate, affect peoples lives; you can enhance their entertainment and you can provide them with information that they might never otherwise receive.

Very few disciplines offer this type of opportunity. The best analogy is the opportunity afforded law students in some states to work in legal aid clinics and represent clients directly in court. Those law students affect the lives of their clients, and often, through precedent, impact the entire nation.

The unique position that you hold as student broadcasters provides you with the opportunity to translate your learning and knowledge into important work, today, and you should be aware of it. As a broadcaster, you have an obligation to serve the public interest — the interest of your listeners and the interest of the body or community of your listeners. It may be just the

area surrounding your campus or it may be an entire city.

I am not talking about technical legal requirements, although they are certainly important. The issue of public service goes beyond simple minimum hour requirements. You are probably aware of the great debate taking place in Washington over just what obligations the "real world" or commercial broadcasters have towards their listening community. There is a growing school of thought that says, "let the economic market place decide what gets said and done over the air waves." If that school of thought prevails, your obligations as student, non-commercial broadcasters are going to increase, not decrease. Commercial broadcasters will be quick to drop a pretense of non-profitable public service broadcasting, and it will be up to you to fulfill community needs.

As local community broadcasters, you have the opportunity to significantly influence the people and institutions living around you. Ideally, the law shouldn't have to tell you to provide public service programming. It should be felt as an opportunity, and an important one at that.

Student broadcasting can fill many of the gaps created by commercial broadcasting. Indeed, one of those gaps is simply programming for student tastes. It's not a generally known fact, but Nielson and Arbitron **exclude** students from their sampling. So your tastes and concerns don't get reflected in the ratings, which decide what is shown and heard and what isn't. So, right there, you have a special obligation in determining the type of programming students want and need.

There are important opportunities to do more. What is wrong with broadcasting today is not only a

function of the poor quality of what goes over the air. It is also a function of what is not going over the air. Aggressive coverage of student and community events by student broadcasters can have a profound impact on the relationship of the students with the community, and on the community itself. Investigative reporting, consumer reporting, safety tips, — the full range of programs that can bring helpful and important information to your audience that has the potential of doing good.

Indeed, you can save lives. How many of your stations did special reports on the Firestone 500 tire controversy? Just reporting it factually might have led one of your listeners — now dead — to investigate his or her tires before taking that fatal trip. Did you cover the allegations surrounding exploding gas tanks on Pinto autos? How many lives in your community could you have saved?

But, you say, these are national issues, let the networks cover those issues, I want to play progressive rock. There is plenty of room for music and entertainment. There is also, indeed there must also be, room for the type of programming I am talking about.

Translate national issues into local and even college issues. Look into your campus, bring out the good, the bad — but most important — the useful and the helpful. What are your listeners not getting from local broadcasters? For example, if your town is like the town I grew up in, there are numerous traffic hazards near or surrounding your school. Which of your classmates could you save if you did a documentary on that intersection?

There is something else you can do with the talents you are acquiring. There are a large number of com-

munity and campus groups that would like to get access to local commercial broadcasting station PSA time. Many commercial stations are enlightened, and provide that necessary technical assistance in producing PSA's and then play them at relevant time periods. Then there are a large number of commercial stations that look upon community activists as pests, and wouldn't think of providing technical assistance, much less give their PSA's air time other than between midnight and seven a.m.

Seek out minority groups in your community and offer your special talents. Seek out consumer organizations and offer to help them produce programs and public service announcements to get aired on local commercial stations. These are just some of the ways to go outside your student community to exercise leadership and service.

You can make a difference today. You don't have to wait until tomorrow. Don't believe the Dean, or the school President, or the local head of the Chamber of Commerce the next time he tells you to wait until tomorrow to lead. They may only be afraid of what good you can do today.

IBS

Wishes to thank the guest speakers, session moderators, exhibitors, record companies, staff members and, most of all, the delegates who are attending our 40th annual

National Convention

Without question, you will make this one the best yet!

From the IBS Board of Directors:

Dr. George Abraham
Karen B. Anderson
Herbert B. Barlow, Jr.
David W. Borst
Paul Brown
Jim Cameron

Rod Collins
Dick Gelgauda
Don Grant
Fritz Kass, Jr.
Norm Prusslin
Jeff Tellis

Rick Askoff — Convention Chairman

Builders of Radio Stations for Over Ten Years

RING ASSOCIATES, INC.

Tim Braddock
Box 272
Oneonta, NY 13820
607-432-5455

John Ring
Box 188
Easthampton, MA 01027
413-527-4430

Suppliers of Everything from Microphone to Tower

Controversial Issues Programming

By R. Terry Ellmore, Ph.D.
Associate Professor of
Radio/TV/Film
Texas Christian University

Section 399 of the Communications Act of 1934 states that "no non-commercial educational broadcasting station may engage in editorializing or may support or oppose any candidate for political office."¹ Because of this Section of the law, many non-commercial educational stations hesitate to program any material which might be construed as controversial. In so doing, they may be courting fines and forfeitures or problems at license renewal time.

In no uncertain terms, the Federal Communications Commission (FCC) stated in 1974:

We wish to make it plain . . . that we have allocated a very large share of the electromagnetic spectrum to broadcasting chiefly because of our belief that this medium can make a great contribution to an informed public opinion . . .

We are not prepared to allow this purpose to be frustrated by broadcasters who consistently ignore their public interest responsibilities Indeed, we regard strict adherence to the fairness doctrine — including the affirmative obligation to provide coverage of issues of public importance — as the single most important requirement of operation in the public interest.² . . . (emphasis supplied)

If, indeed, as the FCC has stated, the coverage of issues of public importance is the single most important requirement of operation in the public interest, then noncommercial educational broadcasters must begin to move in the direction of more controversial issues programming. This can be accomplished without violating the letter or the spirit of Section 399, merely by supplying a balanced viewpoint between or among the various issues. This subject matter

is, of course, referred to under the broad and somewhat ambiguous term "The Fairness Doctrine."

Briefly, the Fairness Doctrine requires that licensees devote a reasonable percentage of their broadcast time to the discussion of issues of public importance. Commercial licensees can fulfill this requirement by the use of editorials and the presentation of programs; noncommercial licensees must fulfill this mandate through the use of balanced controversial issues programming without resorting to editorials. Thus the purpose of the Fairness Doctrine can be achieved: to assure the listening and viewing public a diversity of attitudes and opinions on subjects which may affect them.

Historically, all licensees before 1949 had been discouraged from editorialization.³ However, in 1949, the FCC issued what has been commonly called the "Second Mayflower" decision which allowed broadcasters the right to editorialize.⁴ In 1959, Congress made the Fairness Doctrine a part of Section 315 of the Communications Act.⁵

Because of the many questions raised by broadcasters about the applicability and administration of the Fairness Doctrine, the FCC, in 1964, issued a "Fairness Primer" setting forth a compendium of its interpretative rulings on the matter.⁶ The Fairness Doctrine was later challenged in court, but in the 1969 landmark *Red Lion* decision, the Supreme Court unanimously upheld its constitutionality.⁷ Two years later the FCC instituted a broad inquiry concerning the Fairness Doctrine, and invited comments from interested parties. As a result of the inquiry, the FCC, in 1974, issued a "Fairness Report" furnishing guidelines for licensees to follow so as to meet their obligations under the Fairness

Doctrine.⁸

It is these Fairness Report guidelines that both commercial and noncommercial educational broadcasters must follow. The Report clarifies several important aspects: (1) What is a controversial issue of public importance? and (2) What is a reasonable opportunity for contrasting viewpoints?

Since the inception of the Fairness Doctrine the FCC has been asked for comprehensive guidelines to define both "controversial issue" and "public importance." But because of the limitless number of potential controversial issues and the various circumstances which might surround them, no criteria could be developed to fit all possible cases. The FCC did list three criteria for licensees to follow in determining an issue's importance: (1) the degree of media coverage, (2) the degree of attention the issue has received from government officials and other community leaders, and (3) the principal criterion, a subjective evaluation of the impact that the issue is likely to have on the community at large. The FCC stated that a licensee should be able to determine if an issue is "controversial" by the degree of attention paid to it by government officials, community leaders, and the media. So the FCC will not make decisions for the licensee but will continue to act only to review complaints — relying on the licensee's good faith judgment to determine whether an issue is controversial and of public importance.

When a licensee has determined that the station has broadcast a controversial issue of public importance, he must then determine what constitutes "reasonable opportunity" for contrasting viewpoints. In this, the broadcaster may not be passive, but must actively "seek out" opposing points of view. If more than

one opposing point of view is raised, the licensee must then select spokesmen for each major viewpoint. In so doing, he need not offer "equal opportunities" as required for legally qualified candidates under Section 315; only "reasonable opportunity" for reply. Once again, based on the facts and circumstances of each case, the FCC relies on the "good faith" judgment of the licensee as to what constitutes "reasonable" time.

The FCC did not attempt to set a minimum amount of time a broadcaster should devote to controversial issues, and left this to the discretion of the licensee. The FCC, in reviewing the amount of time thus devoted, bases its findings only on the reasonableness the licensee has demonstrated.

All broadcasters retain extensive discretion in Fairness Doctrine matters; however, it would appear that noncommercial educational broadcasters must follow the lead of commercial broadcasters and extend their programming to include con-

troversial issues of public importance — the "...single most important requirement of operation in the public interest..."⁹

Considering the crowded non-commercial spectrum and the ever-present threat of new FCC Rule Making Procedures, each new effort from noncommercial educational broadcasters to comply with ideas the FCC considers important may help protect licensees from unwanted and sometimes unwarranted rules and regulations.

4. "In the Matter of Editorializing by Broadcast Licensees." 13 F.C.C. 1246 (June 1, 1949).

5. 47 USC 315.

6. "Applicability of the Fairness Doctrine in the Handling of Controversial Issues of Public Importance." 2 RR 2d 1901 (1964).

7. Red Lion Broadcasting Co., Inc., et al. v. Federal Communications Commission et al. 395 U.S. 367 (June 9, 1969).

8. "In the Matter of the Handling of Public Issues under the Fairness Doctrine and the Public Interest Standards of the Communications Act." 48 F.C.C. 2d 1 (June 27, 1974).

9. *op. cit.*, p. 10.

FOOTNOTES

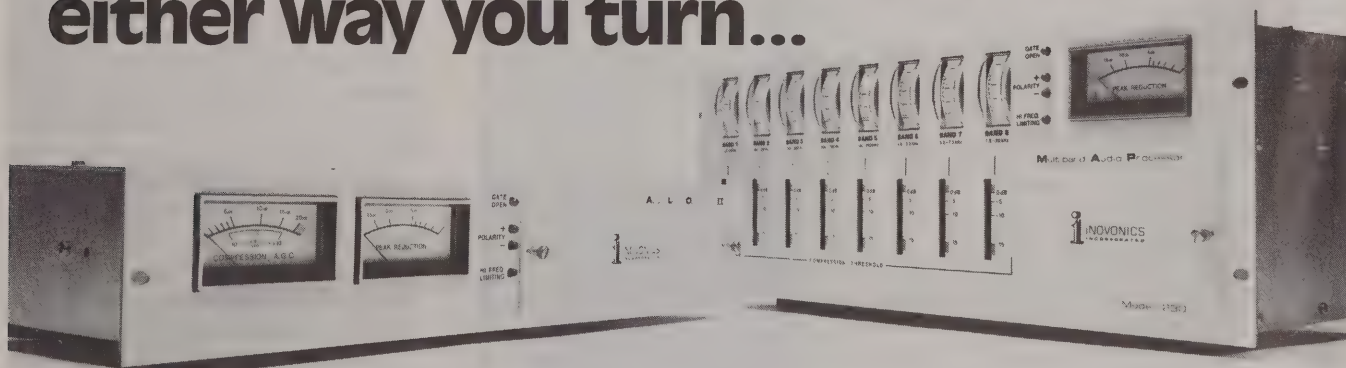
1. 47 USC 399.

2. "In the Matter of the Handling of Public Issues under the Fairness Doctrine and the Public Interest Standards of the Communications Act," 48 F.C.C. 2d 10 (June 27, 1974).

3. "In the Matter of the Mayflower Broadcasting Corporation and The Yankee Network, Inc.," 8 F.C.C. 333, 338 (January 16, 1941).

IBS

Broadband or discrete - a better idea either way you turn...



Model 221 Audio Level Optimizer II

Like it smooth? Turn to the new Model 221 Audio Level Optimizer II, the "firm but gentle" AGC/compressor/limiter.

Start with gain-riding AGC for smooth, gradual correction for input level variations. Go on to our unique auto-ratio compressor for unlimited control

over program dynamics. Then get absolute protection from over-modulation with a fast, phase-reversing peak limiter for AM and an independent high-frequency limiter for FM.

Model 221—a better idea at \$760.

Model 230 Multiband Audio Processor

Like it loud? Turn to the Model 230 Multiband Audio Processor. Make individual dynamic compression adjustments in eight independent bands. The results? Ultimate program density with a sound you have tailored. Gated expansion keeps the noise down.

For AM, the Model 230 features program-controlled phase inversion and adjustable limiting symmetry. Or switch in the separate frequency-selective limiter for FM.

Model 230—a sound idea at \$1500.

Inovonics Inc.

503-B Vandell Way
Campbell, CA 95008

Telephone
(408) 374-8300



Choosing A Console

By Bill Ruck

Chief Engineer, KUSF-FM

Univ. of San Francisco

This article is **not** a survey of currently available consoles. In fact, the first advice I have for you is to throw away (or perhaps just put aside) all of the colorful literature that the manufacturers provide. Before you look through all of their information, you should first make some decisions on exactly what the console that **you** need for **your** station should provide.

Although we all would like to own and operate those beautiful, complex and sometimes expensive consoles that we see in the magazines or at the trade shows, you may not need all of the features that the big ones have, and you should look for the features that you actually **need** at your station. So, this article will help guide you in developing a set of specifications for the console that will fit the needs of your station.

Start with the outputs. The main output of the console (usually labelled "PROGRAM") should be transformer isolated balanced output and should provide at least +4 dBm at "0" V.U. ("0" indication on the V.U. meter). Most consoles for broadcast use provide more: +8 dBm at "0" V.U., into a 600 ohm load. A console which only provides this output is referred to as a "single channel" console since it has only one usable output.

If the console has a second, identical output (usually called "AUDITION"), it is now referred to as a "dual channel" console; and you now have the capability of doing two things at once, since your console has two independent outputs. A dual channel console would allow a station, for example, to keep the announcer playing records while simultaneously recording a sports feed for later playback. It is important to check the manufacturer's specifications, since some consoles have an "audition" position on the channel key switch, but do not have the separate audition output. The switch in this case feeds only the monitor amplifier, but cannot be used for anything else; and it is still a "single channel" console.

Hint — a **mono** console with two V.U. meters is **probably** a "dual channel" console.

Don't confuse "dual channel" with "stereo." A "stereo" console has a left and right "program" output; and if it is a "dual channel" console it actually has **four** outputs: left and right "program" and left and right "audition." Thus, there are four major categories in output configurations: "single channel mono", "dual channel mono", "single channel stereo" and "dual channel stereo."

Do you really need a stereo console? If you are operating an AM carrier current station, a stereo console may be additional expenditure of funds that could be better-used elsewhere. But, if you are currently a mono FM or Cable FM station, it might be a good idea to purchase a stereo console for the eventual move to stereo. However, in the meantime, you will have to make some provision to operate in mono; or you may want the capability to operate both in mono and in stereo (for instance, if you operate both carrier current station and an FM stereo station).

Some manufacturers provide, in addition to left and right program outputs, a "mono sum" output which allows simultaneous mono and stereo operation.

A word or two about specifications. The console should have at least 15 dB of headroom above "0" V.U. on the meters. Thus, for a console that has an output level of +8 dBm into 600 Ohms at "0" V.U., the clipping level of the console should be at least +23 dBm over the entire 50 Hz to 15 kHz band.

The frequency response of the console should be flat (at least within plus or minus 1 dB) from 50 Hz to 15 kHz at both operating level ("0" V.U.) and at maximum level.

The Total Harmonic Distortion (THD) of the console should be 0.1% or thereabouts over the entire 50 Hz to 15 kHz bandwidth at both operating ("0" V.U.) and maximum levels.

These specifications are easily met at operating level, but the true test of an amplifier and output transformer is at maximum level. Many consoles have distortion figures that increase with level, and this can cause audible degradation while still meeting proof requirements.

Finally, the console would have a signal-to-noise ratio of at least 60 dB (65 dB is better) from a microphone input referenced to operating level ("0"

If Your Station Plays Comedy Albums...

- ★ Hudson & Landry
- ★ Jim Backus
- ★ Victor Buono
- ★ The Zanies
- ★and many more

Write for free service:

Dore Records

Lew Bedell - 1608 Argyle - Hollywood, CA 90028

V.U.). Some manufacturers show fantastic numbers but are referenced to maximum level. For example, a console which has a signal-to-noise ratio of only 60 dB at operating level will have a signal-to-noise ratio of 75 dB referenced to a level of +23 dBm. Since you do not operate at maximum level, this console would have marginal noise characteristics.

The high level ("line") inputs of the console should have a signal-to-noise ratio of at least 70 dB referenced to "0" V.U.

The current trend in metering in the console is a combination of cheap V.U. meter and some form of flashing LED's. This is cute and impresses your announcers, but may not be the most representative method of observing program levels. The ANSI standard V.U. meter is designed to take into account the differences between average and peak levels. Unfortunately, most meters, (even on the better and more expensive consoles), are not truly "V.U. meters."

The Europeans have a better idea, (at least to them), which is called a "PPM" (standing for Peak Programme Meter). This meter has totally different scales and meter ballistics, (how the needle responds), but it also is not totally accurate.

Basically, the better consoles have a meter which is at least close to V.U. ballistics. The flashing LED's are nice, but I would personally prefer a large and easily readable meter (your rock jocks won't watch it anyway. . .). It's all what you get used to.

Now, let us check the inputs of the console. Exactly what configuration do you need at your station? The best way to determine this is to go through all of the normal program sources that you have and see how many inputs are needed.

For instance, a station that basically has all of its programming on records with an occasional second announcer will need:

- 2 (or 3) turntable inputs
- 2 microphone inputs
- 1 (or 2) tape deck inputs
- 1 (or 2) cart machine inputs
- 1 auxiliary/remote input

Thus this station might get by with seven inputs, but on the other hand, they might need ten inputs.

Beware of the inputs vs. mixers confusion. As an example, a console with five mixers which has an input switch for each mixer, with six positions on each switch, can be

advertised as a "thirty input" console. However, this console would not be too effective in many stations. Hint — count the "knobs" (each mixer has a knob on the front panel).

I personally prefer to have each regularly used input dedicated to a mixer if at all possible. This provides far less confusion, which is important in commercial radio and essential in college radio. It is hard enough to get your people to operate properly without having extra confusion built into the board.

While you are counting the inputs, don't sell yourself short. Many times a ten mixer console is only slightly more

expensive than an eight mixer console. Buying the larger board will give you more flexibility to meet changing needs (and even the most carefully planned station has changing needs). While it isn't necessary to have twice the number of mixers that you might need at one time, it is a good idea to have two extra mixers available for program situations that you and your staff might not have considered when you bought the board last year.

One or two of the mixers should have multiple inputs to handle remotes and other auxiliary functions; and some consoles provide for remote "talk back" and cueing on certain

← CAN YOU BE THIS MAN?



JOE JACKSON



On A&M Records and Tapes

A&M Records is proud to announce the release of our first Spiv Rock LP...

JOE JACKSON "LOOK SHARP"

And to celebrate this joyous event, we want everyone to look sharp at the IBs in Washington D.C.

Show up at our suite, March 17th at 9:00 P.M. looking sharp and you could win a gift certificate for \$250.00 worth of new clothes courtesy of us classy folks at A&M.

Each contestant must show us his version of looking sharp and must model his clothes while lip-syncing one of the tunes from the new **JOE JACKSON LP...LOOK SHARP.**

The contest will be judged by Mr. Spiv Rock himself... **JOE JACKSON.**

So **LOOK SHARP** at the IBs and possibly win \$250.00 worth of new clothes. That's Saturday, March 17th at 9:00 P.M. in the A&M suite.

inputs. If you want this feature, find out if just some switching is provided and you have to add more electronics, or if the whole system is already assembled and "in the box."

While there are various kinds of "pots," my own feeling is that you should not buy anything other than step attenuators. Conductive plastic pots are a second choice, but the linear sliders can be a problem. Their long open slots collect dust, coffee and all sorts of other non-healthy things. And, I feel carbon pots are a total waste of money. Step attenuators can be cleaned and will work for tens of years. To my way of thinking, they are the **only** type of mixer to buy.

The microphone inputs of the console should have input transformers. Although some of the trendy "state of the art" designs do not use transformers, they may not be totally reliable. A transformer has many advantages, and its best one is superior common-mode rejection. Without getting bogged down on details, a transformer coupled input is almost totally isolated from all sorts of ground loops, from 60 Hz AC hum to RF.

While having input transformers on all of the high level inputs is nice, it is not absolutely required. If all of the inputs are coming from within the same studio where the console will be located, input transformers are not necessary. However, any input that comes in from "outside" of that studio should go through a transformer. Thus, the turntable inputs, tape deck

inputs and cart deck inputs do not have to be balanced, but the remote or auxiliary inputs should be balanced.

The input impedance and level varies with manufacturers' and engineers' operating philosophies. I prefer a console that has 600 Ohm "0" level (+4 or +8 dBm) inputs, but a console that has 10 kOhm —20 dBm "bridging" inputs is acceptable as well. Most "hi-fi" type equipment will work happily into a 10 kOhm —20 dBm input while few will operate into a "0" level 600 Ohm input. The lower level input requires more amplification and is slightly more susceptible to noise and crosstalk. Again, the decision that you will make depends on your particular situation.

Finally, check out the monitoring part of the console. Most consoles provide an internal amplifier that will put about 10 watts into eight Ohms. This should be enough except for the already hard of hearing "rock jocks." One word of caution: if you are planning on a control room and studio situation, make sure that the speakers that you will use are high enough in impedance so when operated in parallel, they do not overload the amplifier. Most amplifiers will drive two eight Ohm speakers/channel but few will drive two four Ohm speakers channel.

Check into studio muting provisions. Most consoles provide muting for a control room and several studios, although some may require adding relays to make the extra studios operate. If you are planning on more than a simple control

room/studio situation, find out how the muting is switched. Many times the muting is not switched along with the input selectors, which makes it difficult to use more than one studio at a time.

If the console has provisions for remote start and/or stop switches, and you want to use them, find out if the remote controls are also switched with the input selector. Also, find out if they are isolated from each other and are more than a Normally Open contact closure. You may have to add interfacing electronics.

Finally, does it physically fit into the studio? Consoles are shaped differently, and if space is tight, your major consideration might be its size and not its electronic features.

When you buy it, make sure that you are getting full installation and service information. Check into spare parts availability. You might also want to order a few extra amplifier modules or hard to find transistors or IC's. Find out if there is a local rep that you can yell at when it goes up in smoke.

Many manufacturers have "educational" discounts and most will give you a few percent off if you pay cash . . . it's worth checking into.

While I have not identified any particular manufacturer's console in this article, the information is based on a lot of experience with good — and bad — consoles. This article should help you to decide what features and specifications are important to **you** while you are looking for a console for **your** station.



- Tee Shirts
- Sweatshirts
- Bumper Stickers
- Beer Steins
- Mugs
- Tote Bags
- Frisbee Flyers
- Pens

and Other Promotional Items

*Custom-Imprinted
With Your Station's Logo
Call-Letters or Slogan*

GREAT FOR PROMOTIONAL and FUND RAISING USES

Write or Call for a Copy of Our 1979 Catalog

OLD DOMINION AD SPECIALTY COMPANY

805 North Royal Street • Alexandria, VA. 22314 (703) 548-5444

Summary of New and Proposed FCC Rules Changes

By Allen L. Myers

Broadcast Analyst

Educational Broadcasting Branch, FCC

Editor's Note: The recent number of changes and proposed changes in the FCC rules and regulations affecting noncommercial educational FM stations has left many station people somewhat confused. In response to station requests, Allen Myers of the FCC staff has prepared this comprehensive summary of the major changes and proposals. Now, in one place, you have a handy reference source with a concise summary of the changes. It should be noted that this was written, not as an official FCC release, but as Mr. Myers' personal summary of the actions.

OPERATOR LICENSES [Docket 20817 — First Report and Order]: Effective February 7, 1979, the Commission will no longer issue the Third Class Radio Telephone Operator Permit with Broadcast Endorsement or the Provisional Certificate for this permit. Educational radio stations may employ persons holding any class of commercial radio operator license or permit for the routine operation of the transmitting system provided that the station has at least one operator of a class specified for the station's power category (for stations up to 25 kw, the operator may be under contract; for stations above 25 kw, the operator must be employed by the station). The minimum permit available upon application (FCC Form 753a) is the Restricted Radiotelephone Operator Permit. Although no oral or written examination is required for this permit, "applicants will be required to certify in writing to a declaration which states that the applicant has need for the requested permit; can receive and transmit spoken messages in English; can keep at least a rough written log in English

or in some other language in general use that can be readily translated into English; is familiar with the provisions of treaties, laws, and rules and regulations governing the authority granted under the requested permit; and understands that it is his/her responsibility to keep currently familiar with all such provisions." As with all other broadcast operator permits, the Restricted Radiotelephone Permit is only available to U.S. citizens. Current holders of the Third Class Permit with Broadcast Endorsement may have their permits renewed, upon application, without the Broadcast Endorsement.

NONCOMMERCIAL NATURE [Docket 21136 — First Report and Notice of Proposed Rulemaking]: This contains proposed changes in the underwriting and announcement rules for educational radio (Section 73.503) and television (Section 73.621) stations, including prohibiting announcements promoting the sale of a product or service (including those for non-profit organizations) except that

"(1) announcements regarding transitory events may inform the audience of facts concerning the events may inform the audience of facts concerning the event's occurrence, i.e. time, date, place and nature of event, and (2) announcements promoting the sale of products and services which may further an understanding and/or appreciation of a particular program may be made so long as the cost of the goods and/or services promoted is nominal and neither the licensee, program producer, program supplier or on-air personality has a financial interest in the subject goods and/or services."

For programs lasting twelve minutes or less, only one underwriting announcement could be made, at either the beginning or end of the program. For programs longer than one hour, underwriting announcements could be made hourly, or at a natural break in programming as close to the hour as possible, provided the last hourly announcement is made at least 15

NEW ... THE SPORTS CONSOLES ESPECIALLY FOR SPORTS



mike & cart input
spotter input
balanced +8dbm output
very portable
durable construction

contact your distributor
or call 413 536-3551

MICRO-TRAK CORPORATION

620 RACE STREET HOLYOKE, MASSACHUSETTS 01040

minutes before the closing announcement. For programs of other lengths, the required announcement rules would remain unchanged.

Underwriting credit would be permitted for any cash or in-kind contributions (merchandise) which makes possible part of or an entire day's programming. Credit announcements would be permitted for one general contributor to be identified once during each hour and not more than once each day, except that stations would be permitted two, two-minute periods each day to list general contributors, and all general contributors could be listed at the beginning and end of each broadcast day.

Several restrictions would be placed on auction activities, including retention of the current rule that announcements during auctions concerning products or services may not promote them any more than is necessary to describe them. Any organization contributing more than 30% in money or services to one day's necessary auctioning expenses could be identified as an auction underwriter (including a bonafide operating division, if appropriate) at times the licensee might choose. Organizations providing less than 30% of a day's auctioning expenses could be identified in accordance with the general cash and in-kind contributor rules outlined above. Auction activities could not be broadcast more than 10 days each calendar year and on no more than 50% of each of those days. Proceeds from auctions would have to be retained by the licensee for its station, except that where a licensee has more than one station such proceeds could be used for all commonly owned stations. Where parties other than licensees conduct over-the-air auctions for stations, all proceeds, less reasonable administrative expenses, would be retained by the licensee. In sum, auctions would be permitted for the licensee only and not for other organizations.

Stations would be able to conduct on-the-air fund raising activities (such as marathons) — excluding auctions — on behalf of the station or others, but such fund raising could not exceed 90 broadcast hours per calendar year. Fund raising activity announcements of 60 seconds or less made on behalf of non-licensee organizations would not be counted

towards the 90-hour maximum. However, such announcements could not relate to the sale of goods and/or services.

Underwriting rules currently contained in footnotes to Sections 73.503 and 73.621 would be made subsections of these rules and would be replaced by footnotes containing examples of announcements consistent and inconsistent with the rules.

LICENSEE ELIGIBILITY [BC Docket 78-164 — Notice of Inquiry]: Comments were sought by the Commission looking to further rulemaking to determine if changes are necessary in the licensing eligibility standards for noncommercial, educational broadcasting stations (Sections 73.503 for radio and 73.621 for TV). The Commission has proposed several "alternatives" and is also requesting comments on other possibilities not listed below.

Alternative One would make the reserved channels available to "any non-profit organization recognized as such by the Internal Revenue Service, and (they) could therefore be used for other noncommercial purposes not previously permitted by the Commission." Under **Alternative Two** the reserved channels would be available only to those organizations which meet the requirements for federal funds administered by the Department of Health, Education, and Welfare under the Educational Broadcasting Facilities Act of 1962. **Alternative Three** limits eligibility for the reserved channels to "Only those full-time, general curriculum schools or institutions which are qualified to award degrees or issue diplomas." **Alternative Four** would determine eligibility for the reserved channels based on the educational programs to be provided by the stations. **Alternative Five** eligibility standards would focus on the station's service to its locality based on community ascertainment and similar principles. "These stations would be redefined as public broadcasting / community service stations" and would be required to have a governing board of community leaders.

MULTIPLE OWNERSHIP [BC Docket 78-165 — Notice of Proposed Rulemaking]: The proposed changes would apply the duopoly rule and prohibit a licensee from having two FM (including educational) stations whose 1 mV/m contours overlap or

two television (including ETV) stations whose Grade B contours overlap. The proposal would also place "concentration of control" restrictions on educational broadcasting licensees, limiting them to seven FM (commercial and educational) and seven TV (commercial and educational). The rules would not apply to commonly licensed ETV-FM stations and might particularly exempt stations licensed to state networks. Comments on this matter were due February 15, 1979 and reply comments are due by March 15, 1979.

TABLE OF ALLOCATIONS [Docket 20735 — Further Notice of Proposed Rulemaking]: This sets forth a table of allocations for educational FM stations and a further subdivision of the three existing classes of FM broadcast stations as proposed by the Corporation for Public Broadcasting. Comments are due by April 2, 1979 and reply comments by May 15, 1979 (Docket No. 20735).

10 WATT APPLICATIONS "FREEZE" [Docket 20735 — First Report and Order]: June 15, 1978 was the effective date for a "freeze" on all applications for new Class D, 10 watt, educational FM stations and most major change applications for Class D stations. Applications for new 10 watt stations and major change applications on file before that date have been retained subject to the provisions set forth in the **Second Report and Order** of this docket.

10 WATT STATION CHANGES [Docket 20735 — Second Report and Order]: Effective with their first renewal period after June 1, 1980, Class D (10 watt) stations must 1) increase power to minimum Class A facilities (i.e. 100 watts ERP) or 2) if they wish to remain at 10 watts, (a) move to an available frequency in the non-reserved (commercial) portion of the FM band (determination of an available non-reserved frequency will be based on the current educational FM interference requirements and not by channel allocation; however Class D operation in the non-reserved portion of the FM band will be on a secondary basis with priority only above FM translators); or (b) Class D stations which are unable to find an available non-reserved FM frequency may apply for operation on Channel 200 (87.9 MHz — now available, but limited to areas not affected by border treaties and TV channel 6 in-

terference); or (c) apply for operation on a channel in the educational portion of the FM band with the least preclusionary impact; such operation will be on a secondary basis (no protection from interference except that caused by other 10 watt stations). These applicants will have to demonstrate that no non-reserved (commercial) frequency was available and that the use of Channel 200 was precluded. Class D stations wishing to increase power now may file an application at any time; those wishing to remain at 10 watts and move to a non-reserved frequency may do likewise except for those stations less than 199 miles from the Mexican border or those less than 250 miles from the Canadian border where current treaty agreements with these countries do not provide for Class D stations in the non-reserved frequencies. Class D stations which do not apply to increase power or to change frequency prior to their first renewal after June 1, 1980 (the applications to be filed with the FCC by February 1, 1980) will be required to file with their renewal application a full engineering statement concerning the non-

reserved frequency to which the station will move or, if that is not possible, how it is proceeding with the other alternatives.

MINIMUM OPERATING HOURS: Effective January 1, 1979, all educational FM stations must operate at least 36 hours per week (at least 5 hours per day 6 days per week) excluding vacation periods for those stations licensed to educational institutions. (Note: This was later extended to also exclude Saturday and Sunday operation for those stations). The Commission will accept applications filed for new stations which propose share-time arrangements with existing stations which by January 1, 1980 are not operating at least 12 hours a day, seven days a week, all year.

PETITIONS FOR RECONSIDERATION DISMISSED [Docket 20735 — Memorandum Opinion and Order — Released 1/11/79]: In response to Petitions for Reconsideration of the Second Report and Order in this docket filed by the Intercollegiate Broadcasting System, the American Council on Education, Westchester Community College,

Bryant College, Ossining High School and Abraham Baldwin Agricultural College, the Commission dismissed all aspects of the petitions with the exception of a modification to the minimum hours of operation rules to permit noncommercial radio stations licensed to educational institutions to broadcast 36 hours per week over a five-day period when the school is officially closed on Saturday and Sunday. Also the language of Section 73.512 of the Commission's Rules and Regulations was changed to show that Class D, 10 watt, educational FM stations which must continue to operate in the educationally reserved channels because they cannot move or increase power will not be "bumped" for causing interference to another educational FM station.

Copies of the documents setting forth these rule changes and proposed changes, and additional clarification, if desired, may be obtained by writing or phoning the Educational Broadcasting Branch, Federal Communications Commission, 1919 M Street, N.W., Room 418, Washington, D.C. 20554; (202) 632-7531.

at the convention...

Key members of the FCC staff will be on hand at the IBS National Convention to discuss recent rules changes, and proposals, and to answer your questions.

The large introductory session is scheduled for 3:00 p.m. on Friday afternoon, March 16, with workshop sessions to follow on various topics including:

- **Docket 20735 changes**
- **FM Facilities**
- **FCC Operator Licenses**
- **Complaints and Compliance**
- **Renewals**
- **EBS**

Saturday morning and afternoon, Allen Myers will conduct FCC question and answer sessions on the general range of FCC topics.

Additionally, there are numerous other sessions scheduled throughout the weekend on FCC-related issues, including the Communications Act re-write panel on Saturday afternoon featuring Congressman Lionel VanDeerlin.

Consult the convention program schedule for exact times and room locations.

Audio Tape

for professionals



REEL TO REEL TAPE
Ampex, 3M. All grades.
On reels or hubs.

CASSETTES, C-10—C-90,
With Agfa, Ampex, 3M tape.

LEADER & SPLICING TAPE

EMPTY REELS & BOXES
All widths, sizes.

— COMPETITIVE • FROM STOCK —

For your catalog, call or write: **Connie Reed**
312/297-0955

 **Recording Supply Co.**
Div. of Polyline Corp. 1233 Rand Road
Des Plaines, IL 60016

Fund Raising At WERS- "Live" Music Weekends

by Ruth Zierling

WERS-FM is a student staffed, non-commercial, educational station funded, in part, by the Mass Communication Department of Emerson College in Boston. Since we have over 120 students involved at the station each term, we are never at a loss for ideas but always at a loss for money with which to carry them out. In these and other respects, we are probably a lot like you and your station! When we were considering ways to get funds, we were reluctant to resort to the usual annoying and constant pleas for money that public radio stations

make. Yet what else could we do? What did we have to offer that might be different, and how could we use that difference to our advantage?

In a medium characterized by intense specialization, especially in urban areas, WERS' programming is unusual. Our format Monday through Friday features news, public affairs, reading for the blind and handicapped, and all kinds of music, including contemporary, jazz, classical, R & B, and progressive. Our weekends,

however present some of the widest ranging material one can find in the southern New England area. In 1974, if one stayed tuned to WERS on Sunday, one could hear Broadway music, a bilingual Latin American program, a three hour Big Band program, the Spoken word (a program of poetry, drama, and sound poems), and, every Sunday evening from 9:30 to 11:00, a live performance by musicians in this area. The live music broadcasts from our studio were especially exciting to all of us who work at WERS and to our listening audience. Our Sunday programming, then, was the key. It was a natural progression to "Live Day", as a fund raiser that called attention to the kinds of broadcasting we do and solicited pledges in entertaining fashion. Our first Live Day presented fourteen musical groups representing all genres heard on WERS, live poetry and story readings, and a half-hour live radio drama. We received \$2,500 in pledges and realized \$1,500. We were so pleased with the results of this effort and so encouraged by the audience response that we decided in the fall of 1976 to extend our drive to a weekend consisting solely of live-music performances. We are looking forward to our fourth Live-Music Weekend in December.

About six weeks before the event, we begin preparations. Obtaining talent is a pleasure; the event is so popular that many performers call us and ask to participate. Students will start calling upon local merchants, who provide refreshments for our guests and our crews throughout the weekend. Although we have tried flyers, and newspaper ads, and direct mailings to our listeners and alumni, we have learned that on-air promos are



BOOM

SPECIAL OFFER

Luxo mike booms are an inexpensive way to add a very classy, practical touch to your studio.

Normally, these booms are \$29.95 each, but this semester, if you buy 2 they're only \$19.95.

Specify mike weight and type of mount when ordering. Booms finished in black.



Radio Systems 1400 Mill Creek Rd. • Gladwyne, PA 19035

our most effective advertising; it's also free. The entire student staff is engaged in a concentrated effort that culminates in Live-Music Weekend.

WERS occupies part of the third floor of an old brownstone on Beacon Street. On Live-Music Weekend, it literally spills over onto the streets, which are filled with vans and roadies unloading about ¼ million dollars worth of musical equipment used during the two day marathon. A student security crew at the front door of 130 Beacon Street is busy color-coding each piece of equipment that is brought in and clearing anyone who wishes to enter the building. There is an array of wires, electronic gadgetry, and, above all, an aura of excitement that heightens as one climbs the stairs. There is constant movement all over. People greet guests in the Dean's office on the first floor, now the hospitality room, where refreshments donated by local merchants are available.

The T.V. department of Emerson College has contributed its large studio and master control to insure the constant flow of music and musicians on-and off-air. Mikes, cables, a twenty channel board, amplifiers, mike stands, all the necessary equipment for the weekend, are much in evidence. A local audio company has made this event possible by generously lending approximately \$50,000 worth of hardware, including a twenty channel board worth \$20,000. The station is fortunate to have a forty year old piano in ill health upon which valiant performers perform valiantly, in our one large studio. The equipment is there, and so are the knowledgeable people to use it. The most talented student engineers at WERS, with many apprentices at their side, have been working for 16 hours, converting our regular facilities to accommodate the needs of the live weekend. They work on-and off-air for the next 48 hours, at one moment taking sound checks for the up-coming classical group in Studio A on the third floor, at another mixing the sound on-air of the 16-piece Latin group in T.V. The engineers have transformed the newsroom into a mixing room for Studio A in radio, the foyer to the Mass Communication Department becomes "Penny Lane" where our on-

air "pitching" takes place. The faculty offices opening on the foyer house the phones and the students, ready to take pledges twenty hours a day. A volunteer tallies the pledges on a blackboard, so that the announcer can see them at a glance. A relay system from Master to Penny Lane has been implemented, but, even so, there is constant traffic from studio and Master down the hall to Penny Lane. There are some delays, but, for the most part, all goes smoothly, and guest and workers alike enjoy the venture. There are about one hundred student volunteers and they work marvelously well together. At 2:00 Monday, the drive is over for most, but the clean-up crews must get the school ready for 8:30 classes, Master must be rewired to go on-air at 6:00 a.m., and the engineers must dismantle and return all the precious borrowed equipment by 5 p.m. on Monday.

Throughout the weekend, the underlying mood, beneath the anxiety and stress of any given moment, is one of pride and wholehearted team effort. Equally exciting is the period right after the weekend, when contributions, often with accompanying complimentary letters, begin to arrive. The Public Relations Department of WERS begins tabulating the results and sending out grateful acknowledgements. Because of the

returns from Live-Music Weekend, WERS has been able to buy some badly needed items, such as speakers, turntables, cart machines, and microphones, and to effect some cosmetic changes, such as a rug for master control and on-air light boxes for the studios. This year we were able to purchase a mixer to improve our live-music broadcasts.

WERS is located in an exceptional area; musicians, writers and actors abound. However, any town has its artists and performers, from local theater groups to choirs. Colleges have their outstanding talented students. If you don't have a studio large enough to accommodate all the needs of a rock group or swing band, there are folk and classical guitars and other solo instruments waiting to contribute a good note. Some people can still do great things with harmonicas. There are poems to be read, non-royalty scripts which can be done live. It's live, it's personal, it's intimate. It's radio of which one can be proud. The play may sound dated and the music a bit muddy, but no one cares. What comes through clearly, and what is always timely, is that students care enough to do something special, people care enough to contribute their time and talent, and that fund-raising can be rewarded both emotionally and monetarily.

WPCR-FM Harnesses The Wind

To demonstrate the feasibility of wind power, WPCR-FM, a 10-watt station at Plymouth State College in New Hampshire, has hooked-up a windmill to power the station's transmitter. The wind generator, located on top of the transmitter building, charges large banks of storage batteries, with the stored energy used to power the transmitter.

Actual time on wind power averages out to between three and four hours a day, but according to General Manager Paul Shulins, "When the winds are up, we can sometimes run all day."

A conventional energy system is used as a back-up when the winds are low.

When operating on wind-power, the station airs announcements telling listeners about it, since there's no perceptible difference in on-air sound.

If you'd like more information on how they do it, Shulins will be on hand at the IBS National Convention as a participant in a session on New Technologies on Saturday afternoon. Or, you can write him at WPCR-FM, Plymouth State College, Box 189, Plymouth, New Hampshire.

JCR Free Classifieds

Wanted: 100 to 500 watt AM transmitter suitable for use in AM carrier-current system. Most desirable would be a transmitter that is no more than 20 years old. Obviously, we would prefer a more recent model. Our current system is using a 45+ year old Monster. Luke Collins, Chief Engineer, or Jay P. Weichselbaum, Station Manager, KRLX, Willis Hall, Carleton College, Northfield, MN 55057, (507) 645-4431 ext. 262 or 272.

☆☆☆

How do you work and what makes it tick? We are interested in all the pertinent details so we might incorporate the better ones that will fit our station. We would most gratefully accept any and all Operations Manuals, Training Manuals, Constitutions, and text lists. Ned Dolan, WKSC, Kutztown State College, Kutztown, PA 19530.

☆☆☆

PROGRAMMING WANTED:
HAVE YOU GOT SOMETHING GOOD?
We are looking for good, unique programming for the season starting in September. Expand your audience to the great Northeast Ohio cities of Akron, Canton and Cleveland. Contact: Mark A. Beall, WAUP-FM Akron, Ohio 44325.

IBS Midwest Regional To Be Hosted By KSJU-FM

This year's IBS Midwest Regional Convention will be held at the College of St. Benedict / St. John's University, Collegeville, Minnesota and hosted by KSJU-FM. Carol Anne Weiss and Tom Hayes are putting together a program to include a diversity of topics of current station interest with plans for sessions on underwriting and donations, engineering, commercial

20

For Sale: Used LPB AM carrier-current equipment. 1-model 6A, 5 watt transmitter; 1-model 6B, 5 watt transmitter; 1-model 4B 5 watt linear amplifier; three 5-way splitters; three T2B couplers; seven T2C couplers. Wayne Campbell, WIXQ, Millersville State College, Millersville, PA 17551, (717) 872-5411 ext. 522, Tuesdays 12:30-1:30 p.m.

☆☆☆

For Sale: Gates BFE-10C 10-watt Transmitter, excellent condition — \$500; Gates Compression AF amplifier, excellent condition — \$25; LPB RC-25B AM carrier-current transmitter with four LPB RC-4A linear amplifiers — \$150 for package; FM Volumax 410 automatic peak controller, good condition — \$50; Ampex AG-550 tape recorder / reproducer, stereo, portable with case, good condition — \$75; Crown CX-800 stereo recorder / reproducer, rack mount, good condition — \$150; Ramko DA-6RS/E distribution amplifiers, two racks with eight low-level DA's, two power supplies, good condition — \$150; Rapid-Q stereo tape cartridge playback, two cart machines in unit, good working condition — \$50. Available after 7/1/79: Gates Dualux II eight channel stereo console, including some replacement parts & service manual — \$400. Gordon Wolfram, Chris Smith, or Jack Nordquist, KGLT, Montana State University, Bozeman, Montana 59717, (406) 994-3001.

production, record processing, continuity, ascertainment, power increases, and others. The scheduled date is Saturday, March 31, and if you're interested, get in touch with the above-mentioned folks at KSJU-FM for more detailed information on the program, on registration, and on travel directions.

Weather Rebroadcasts OK

Weather forecasts are usually handled by a quick rip-and-read from the AP or UPI teletype at most college stations. Unless there's a student who's into meteorology around the station, the teletype copy represents it all except for perhaps an inexpensive thermometer mounted just outside the studio window (assuming your studio even has a window).

Last year, however, the FCC gave its OK to a way of getting more detailed weather information on the air, and it may be worth considering if weather is an important item in your listening area.

The National Weather Service has a whole network of stations across the country which carry nothing but local weather information on a continuous basis. Chances are there is one capable of reception at your location. They broadcast at the following frequencies: 162.400 MHz, 162.475 MHz, or 162.550 MHz. Some fairly inexpensive receivers are around which pick-up these weather stations. Try one out at a local store to see if reception is strong enough, and to check-out the contents of the broadcast. If it sounds like something you might want to use, the FCC says it's OK to rebroadcast it, but you must rebroadcast it within one hour after it's aired on the weather station, and you must give credit to indicate the messages originated with the National Weather Service. It shouldn't cost you much for a simple receiver, and it shouldn't be much of a problem for your engineers to hook it up for taping. The detailed information given might not be something you'd want to air constantly, but it might be just the thing for your longer newscasts and/or when severe weather conditions are about to affect your area.

New rules call for new decisions.

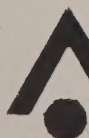
The new FCC Rules for stations operating with less than 100 watts of power raise some interesting and important questions. For instance, should you increase power or change frequency? Could you do both? What's your position likely to be with respect to other stations also seeking to improve. How do you protect your present frequency or pick out the second best choice? What will a power increase or frequency change cost you in equipment, paperwork, and time? Where can you get the money? And if you decide to increase power, how do you handle the new FCC requirements for ascertaining community needs?

Interesting questions indeed and you'll need to have some answers soon. We'd like to help you find the right answers for your station.

We're Educational FM Associates and during the past six years we've successfully guided more than 100 schools and colleges through the intricacies of the FCC license application process. We'd appreciate the opportunity to serve your station as well.

Call us. There's no obligation. You'll find our service reliable and thoroughly professional. And our fees are reasonable.

Educational FM Associates.... serving more than 100 non-commercial stations since 1972.



EDUCATIONAL FM ASSOCIATES • 19 Bolas Road • Duxbury, Massachusetts 02332

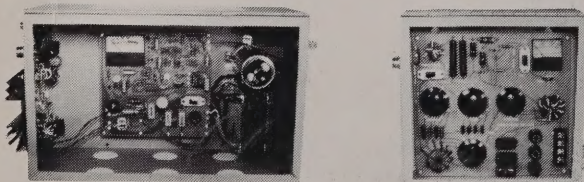
Telephone: (617) 585-9200



Had It With Old Transmitters?

If you operate a carrier station, chances are your transmitters are old tube models. Most of these units no longer sound good and frequently break down. And nothing effects your sound quality more than your transmitters.

Radio Systems has developed a better, *solid state* transmitter. Phase II equipment will sound better and perform more dependably than your old transmitter ever could. Write today for more information.



Phase II transmitters and couplers from Radio Systems.
\$675.00 Complete



Radio Systems Design

1400 Mill Creek Rd. • Gladwyne, PA 19035 (215) 649-3530

THE INTERCOLLEGIATE BROADCASTING SYSTEM
P.O. BOX 592
VALS GATE, NEW YORK 12584

Wake Forest Univ. Library
P.O. Box 5777
Winston-Salem, NC 27109

S